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STITCH PATTERNS & DESIGN FOR EMBROIDERY

BY

ANNE BRANDON-JONES

THE MANUAL ARTS PRESS

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For descriptive details see page 40.

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ANNE BRANDON-JONES

AUTHOR OF "SIMPLE STITCH PATTERNS FOR EMBROIDERY"

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PREFACE

IN the preface to the first edition of "Simple Stitch Patterns for Embroidery," I explained that my object was not to compete with the books on embroidery and fine needlework already written by experts, but to devise a simple and direct method of decorative stitchery for workers with little leisure for fine work, and to help teachers, dressmakers, and others to be independent of the printed transfers and designs.

The success of "Simple Stitch Patterns" has encouraged me to carry further the method of building up orderly and balanced designs on stitches and groups of stitches, and adding to the number and variety of suggestive patterns, thereby, I hope, giving practical help while fostering the love of pattern-making which is inherent in almost all of us.

Some of the patterns shown here require more skill than do those in the above book, and though this book may be considered a development of it, neither is in any way dependent on the other.

The method and use of the two simple gauges explained here have in practice been much appreciated as a means of introduction to original elementary design for craftwork generally.

My grateful appreciation is here recorded to Miss Grace Brandon for valuable help with diagrams and proof corrections.

A. B.-J.

BERKHAMSTED,
January 1929.

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I

INTRODUCTION

INCREASING confidence and delight in her own power come as a satisfying reward to the worker who has arranged her own patterns, and planned her own designs, and a great part of the charm of embroidery is the expression of individuality in the work.

This can be attained by the careful study and practice of stitches and groups of stitches, as this study will lead naturally to combining and arranging them into pleasing shapes and repetitions—pattern-making and designing.

In beginning and in carrying further the method already introduced in *Simple Stitch Patterns for Embroidery*, the thorough study, practice, and exploration of the possibilities of a few stitches only at a time was suggested and is still advised. The worker cannot get far without a sound, practical knowledge of stitches. It will then be found that the stitches and the grouping of them inspire ideas for embroidery designs, and it is from this standpoint—that of the needlewoman, rather than that of the draughtsman—that the design most suitable to be worked by the needle will be evolved by the novice. No design or pattern illustrated in this book has been worked from or upon a drawing, transfer, or print of any description.

It will be noticed that the designs are all planned upon a simple geometrical basis. Geometrical pattern-making is a primitive and natural expression of the love of order, rhythm, and repetition, and where the underlying principles of geometry are ignored, design tends to become poor and unsatisfying, however ornate and elaborate.

That there are limitations in geometric design must be admitted, but some of the most beautiful embroidery in the world has been planned within these limitations. The study of specimens of the needlework of all nations, in such a collection as we have in the South Kensington Museum, will reveal a profusion of beauty and vitality, and it will soon be apparent that this side of design calls for no apology.

So-called “free” embroidery designs and those definitely made from studies of naturalistic objects are not touched upon here. Flowers, birds, butterflies, etc., have inspired many beautiful examples of this type worked with the needle, but these are seldom successful unless made by the artist or by an experienced designer. This is not to say that the observation of natural objects will be unhelpful to workers on the geometrical lines laid down in the method. A number of the patterns illustrated here are impressions of natural forms, and flowers, foliage, and shells have inspired form, colour, and treatment in many of them.

The motifs of design, the circle, spiral, wave, zigzag, etc., which we are taught to consider fundamental, are of course familiar to us all in natural forms, and the patterns given here as examples all show these motifs.

II

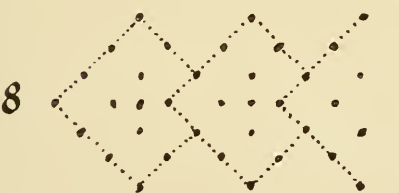
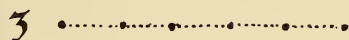
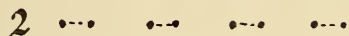
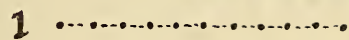
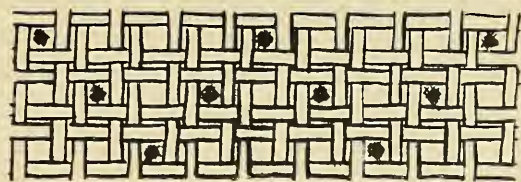
THE METHOD AND THE GAUGES

IN *Simple Stitch Patterns* only straight lines and circles drawn round a small saucer or disc are necessary, but a greater choice and variety of patterns are possible and a wider field of design opened up by the use of two simple little gauges I have devised as mechanical aids to quick and accurate placing of guiding base stitches, points, etc. These will, I am sure, prove valuable and time-saving to teachers, children, and homeworkers, and help to solve any difficulties of spacing and measurement that lack of measuring instruments, compasses, etc., renders unavoidable.

With these guides, the method will also open up a path to sound geometrical pattern-making and design for craftwork generally, as well as for embroidery, thereby leading to a legitimate and practical basis for the understanding and study of the first principles of applied ornament and design.

This claim on behalf of such homely implements may sound extravagant, but when we recall the beauty of objects made with the aid of the tools of the bookbinder, the wheel of the potter, the cardboard curves of the quilter, etc.—all mechanical contrivances more or less homely—we shall see they are by no means to be despised.

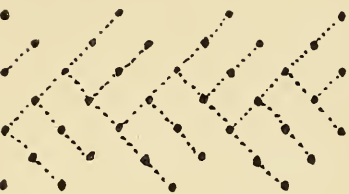
The first of these is the Mesh Gauge for the placing of stitches and motifs in making up rectangular and line patterns, and is found in a piece of ordinary Square Mesh Canvas of the kind that is now much used for the foundation of pulled wool rugs. It is of a very stiff, firm texture, and the mesh space or hole is well proportioned to a single chain-stitch in wool of a medium thickness. If the canvas is pinned to or placed over the material to be decorated, marks may be made through the mesh with pencil, coloured chalk, etc., indicating points upon which the base stitch, line, or motif is to be worked. It must be understood that the canvas is never



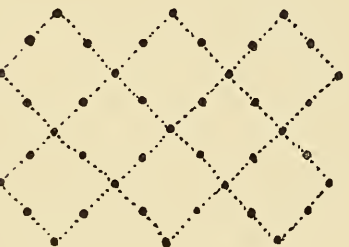
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11



12



13



14



Plans for Mesh Designs

FIG. 1

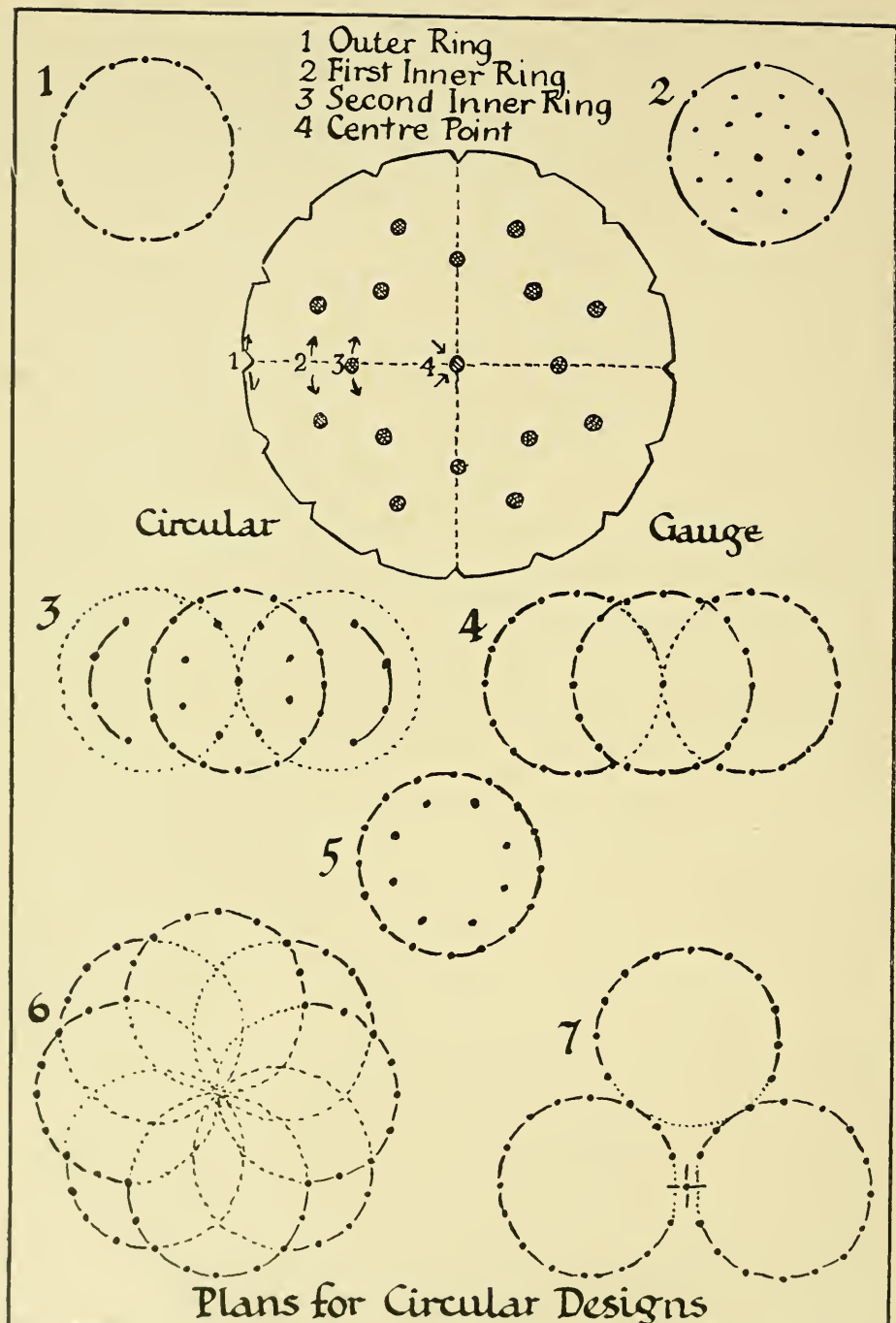
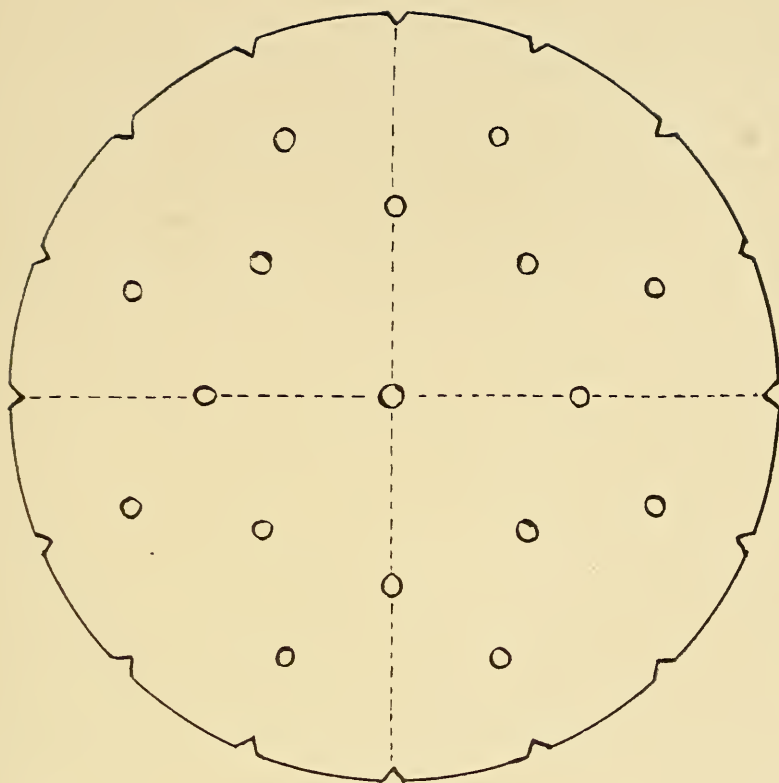


FIG. 2



Circular Gauge Actual Size

FIG. 3

stitched upon ; it is only used as a measure or gauge. An illustration is shown on page 3, together with diagrams of plans for rectangular and line patterns.

The second is the Circular Gauge, and the actual making of it is the work of a few moments only.

Fold a 4-inch circle of white paper back into sixteen equal sections, chip with scissors at points indicated (Fig. 4) ; open out, and paste to a piece of cardboard. Cut the cardboard to the shape of the paper, and with a stiletto or thick knitting-needle punch through paper and cardboard at inside chip marks and notch with scissors exactly at chip marks



FIG. 4

on outside edge of circle. Emphasize the quarter lines on the paper with a coloured pencil. This makes a useful gauge with which circular designs, simple or elaborate, can be quickly and accurately planned upon paper or directly upon the material to be worked. Circular jam-pot covers in various sizes, obtainable at most stationers, are excellent for making the gauge, as they are perfectly cut circles and are already gummed.

With this guide circles can be combined and interwoven in endless variety, and designs can be laid out with accuracy and speed from plain ring patterns to complicated and ambitious arrangements.

The 4-inch circle divided into sections is a convenient and pleasant size for planning many useful designs and is in good proportion to stitches in wool of medium thickness, but smaller circles would be useful for finer work in silk or thread. Methods of making smaller or larger circles will readily occur to the worker once the idea is grasped, the number of folds and sections being increased or decreased in proportion to size.

The use of circles of varying size in the same design will also suggest many interesting arrangements to the worker, though the scope of this book does not allow of any examples being illustrated here.

A full-size diagram of this 4-inch circular gauge has been reproduced on page 5, and it can be made from a tracing of that if preferred.

For the home worker and needlewoman the circular and the mesh gauge are suggested to simplify measuring, and to dispense with rulers, compasses, etc. ; but teachers of drawing and craftwork in schools will find that the drawing and making of the circular gauge and the planning of designs with it will prove an interesting and helpful occupation for the class and a valuable introduction to applied ornament on sound lines.

With squared paper, too, rectangular designs, that can afterwards be marked through the mesh gauge, can also be planned as class work.

On the material to be worked, coloured chalk, pencil, or crayon spots at the clip marks and mesh openings are sufficient to indicate the lines of the design and the points at which base stitches and

motifs are to be placed if it is one of the simple, quickly worked variety [*see Plate II, and note mesh plan points at beginning of lines*]; but large and elaborate schemes of work and designs should be marked more permanently with brush work in oil, water, or stencil paint; dark shades on light material and light on dark.

After a careful examination of the diagrams and plans on page 4, the method of planning with the circular gauge can be explained in a practical way by preparing for the three circle design shown in Plate VII (Circular Gauge Plan No. 1).

Spread the material on a flat, firm surface, and if necessary secure with drawing-pins. Place the gauge exactly on the centre spot where the design is to be worked. With a blunt pencil or chalk, mark through centre hole of gauge, and see that the coloured quarter lines run straight with the length and breadth of material—or warp and weft. Mark on material at each outside notch and place to the right again with outside quarter notch on centre point.

Note and mark the point at which notch the two circles intersect, and place and mark correspondingly to the left of centre circle, thus making the points of the plan of the three circle design.

Other combinations of the circles than those illustrated will soon occur to the worker, and original arrangements will follow.

For reference, full descriptive details of colour, stitches, and groupings used in the photographed examples are given in Chapters III and IV, but a preliminary examination of the plates, with the following explanation of them, will make the method more obvious.

Plate I. In the centre is a design of a square shape planned on points of the circular gauge, and above and below are two line borders on mesh plan points made from motifs similar to those used in the central design.

Plate II shows simple borders and edgings worked on points or stitches placed at regular intervals. The regulation of these is obtained by marking the points through the mesh gauge or by eye measurement of the stitches—length of the stitch apart, etc. The ends of the borders are left unfinished and the points uncovered to show the plans and the order of working the stitch and groups. Plate III shows three examples of “all-over” patterns on a very simple plan made from the mesh gauge—points through alternate

holes or openings of the canvas in rows down and across. Plate IV shows two more of these "all-overs" on the same rectangular plan, and one other on a diamond plan of the same type, as well as three line borders on mesh plans. Plate V shows four borders on diamond plans—two quite simple, and two more ambitious—an overlapping diamond and a double chevron effect. On Plate VI are two examples of the circular gauge ring patterns, the floral groups being placed on sectional points obtained by marking through and at the edge of the gauge. Plate VII shows two line borders such as those on Plate II, and the application of one of them to a combined circle pattern with a little further elaboration of groups of stitches and a small point design as a central motif.

Plate VIII shows also a simple border and its application to another arrangement of three circles. Plate IX, though it appears to be a large ring pattern, is a design obtained from the very simple combination of eight circles, the outer points only being used. Sections of the line border shown on the same plate are worked upon it. Plate X is given as an example of the use of one small motif in repetition to build up patterns of various shapes. It shows also a square and a round effect obtained from the same plan on the circular gauge. On Plate XI we have four examples of another type—the point pattern. This is worked from a single point—stitches and groups of stitches radiating from it and giving the position of widening circles of patterning. It will be helpful to observe that each stitch is placed in relation to another, and also that in working a ring of stitches the four at "compass" points are made first. Plate XII shows a larger example of the point pattern and a border that makes a decorative frame to it. The border is based on a stitch line of cable, and is also effective on a circle as a ring pattern with the sprays radiating outwards. The Frontispiece (Plate XIII) shows a set of thirty floral motifs all worked on a stitch or geometrical construction.

The four types of patterns, line borders, "all-overs," ring, and point, built up as they are of units formed by stitches, groupings, etc., can be again considered as elements and units for building up designs on a more ambitious scale for the decoration of large articles.

It is often convenient, particularly when a piece of communal work is undertaken, to arrange this in sections, so that each individual can contribute to a large piece of work, though the work should, of course, be planned as a whole. The types of patterns shown here are particularly suited to this work.

III

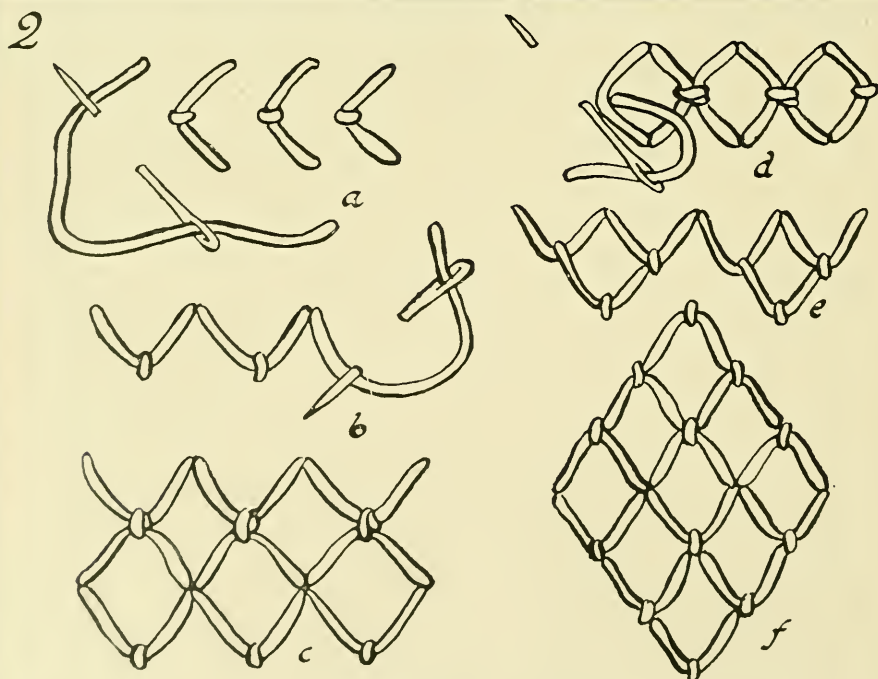
STITCHES AND MATERIALS

THE stitches and patterns shown here are rather more advanced than those in *Simple Stitch Patterns*, but neither book is in any way dependent on the other. For that reason, and because they are also used in the working of many of these patterns, the diagrams of *Simple Stitch Patterns* stitches are shown again on pages 10 and 11, as well as those of a new set of stitches on pages 13 and 14. The *Simple Stitch Patterns* stitches are simple and well known, and easy to work from the diagrams. Stitches used here in addition to these are Rosette, Thorn, Chain-feather, Detached-cable, Berry, Roumanian-fern, Fern, Petal, Paired-button-hole, Wave, Coral, Laid, French-knot, and Couched-running. Diagrams are also given of some Whipped stitches. The following detailed description and the diagrams will show that varying names are applied to different methods of grouping the same stitch, so that the list is actually much shorter than it appears.

ROSETTE is a twisted-chain stitch worked vertically with the thread passed back, under, and upwards, just where it comes from the material. The stitch in rows with small spaces between stitches forms a braid-like, decorative border, and when worked in circles and segments little flowers, petals, and buds are suggested. The thread must be allowed to lie naturally on the material; if pulled or dragged the effect is spoiled. In THORN, a long slack central thread is thrown from base to tip, and the needle brought to the front a little to the left of the point where it last entered; it is next inserted just over the central line to the right, and brought to the surface on the left, opposite the point it last came through. The needle now enters on the left side opposite the stitch previously worked and completes the first pair of "thorns." CHAIN-FEATHER is a line of tail-chain stitches worked diagonally from left to right alternately. It makes a pretty border stitch, and in short lengths suggests tiny leaves on a spray. DETACHED-CABLE

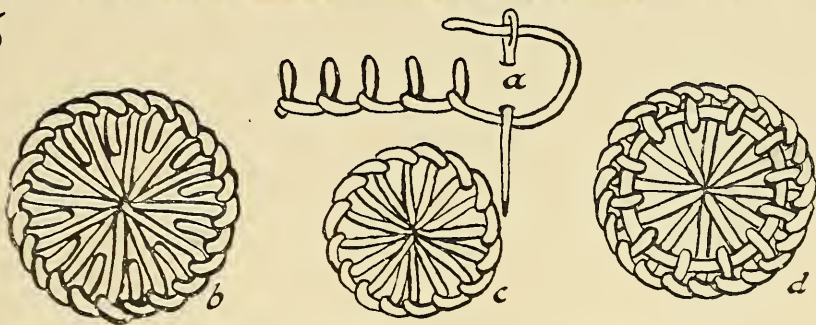


Variations of Chain Stitch



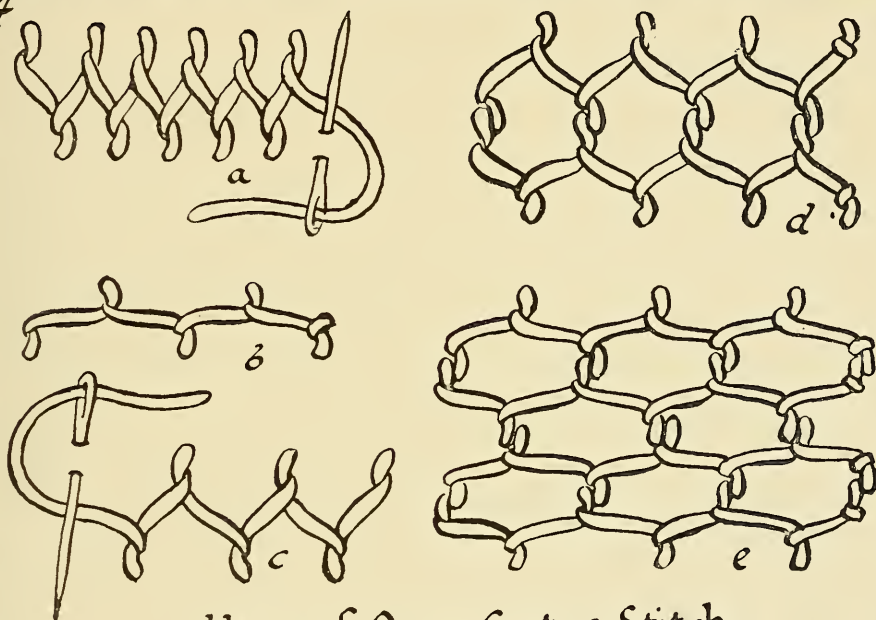
Uses of Fly Stitch

3



Uses of Buttonhole Stitch

4



Uses of Open Cretan Stitch

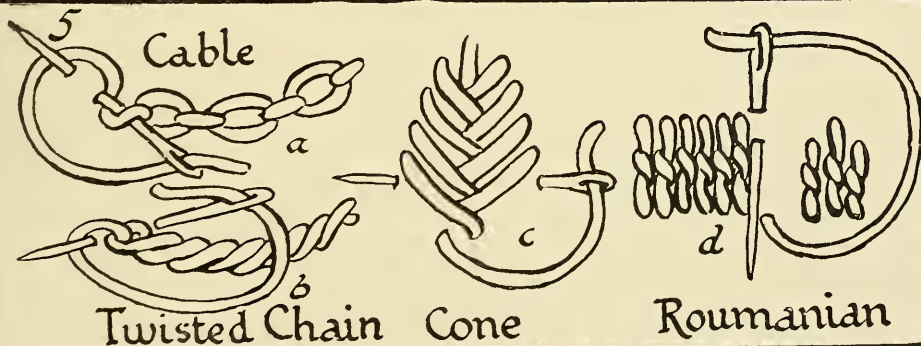


FIG. 6

is worked as cable except that between stitches the thread is taken through the material ; the little link thus formed on each side of the stitch gives a pleasing balance, and it makes an attractive base for sprays, etc. Motifs and medallions can be formed by radiating the stitch from a point. BERRY is a detached-chain with a second detached-chain worked from and into the same points, the thread of the second stitch being taken round the first and drawn rather tightly, so that the inner stitch is slightly raised. The stitch worked singly or in clusters is excellent for getting a crisp berry-like texture. ROUMANIAN-FERN is fly-stitch worked in line, the "tail" connecting it with the next stitch. For spray and twig effects begin with a longish back stitch and continue with fly. FERN is made up of groups of three longish back stitches from a point worked in line, one group below the other. The order of working the group is left, centre, right. Varied effects can be obtained in this and in Roumanian-fern by working the stitches closed or open and by increasing and decreasing their length. PETAL is no new stitch, but the working of a detached-chain and a buttonhole consecutively to form a three-stitch group very useful for narrow petals. PAIRED-BUTTONHOLE also needs no description and is useful for small daisy-like petals. WAVE is usually linked on to another variety of stitches in rows below or above, and consists of picking up a tiny piece of material with the needle and then threading back under the other stitch. CORAL is a simple knot stitch. The thread is held taut to the material, secured by passing the needle through with the thread in front, and pulled rather tightly. The "coral" effect is obtained by working the knots quite closely together. It is an excellent "travelling" stitch and a means of taking the thread quickly along lines, such as stems of flowers, etc., the knots making convenient points for little leaves to spring from. It is useful too for branching and veining. LAID is also useful for throwing a long stitch. The thread is taken its length first and stitched down in returning to beginning stitch. It is a close relation to Roumanian, and can be made any length by increasing the number of holding down stitches. In Eastern work it is often used closely packed for covering the surface, but in this case it is always worked with the warp or weft of the material, and seldom radiated. FRENCH-KNOT is a detached knot stitch made by twisting the thread once or more with the needle as it is held down, and taking it as a back stitch through the material near where the thread first came through. This stitch to be effective must be neat and well made or the result is merely an untidy little tangle. The best effect is usually

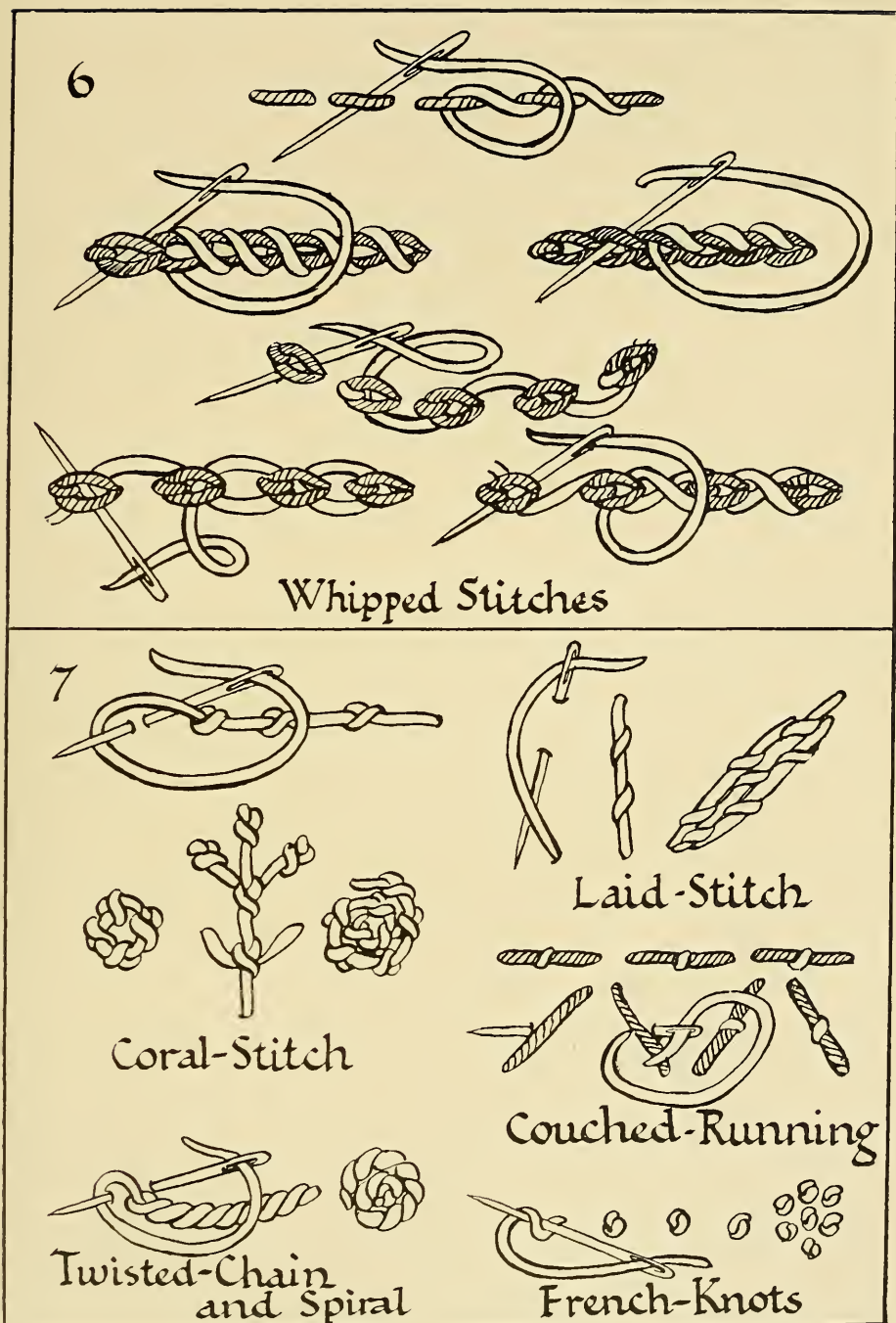


FIG. 7

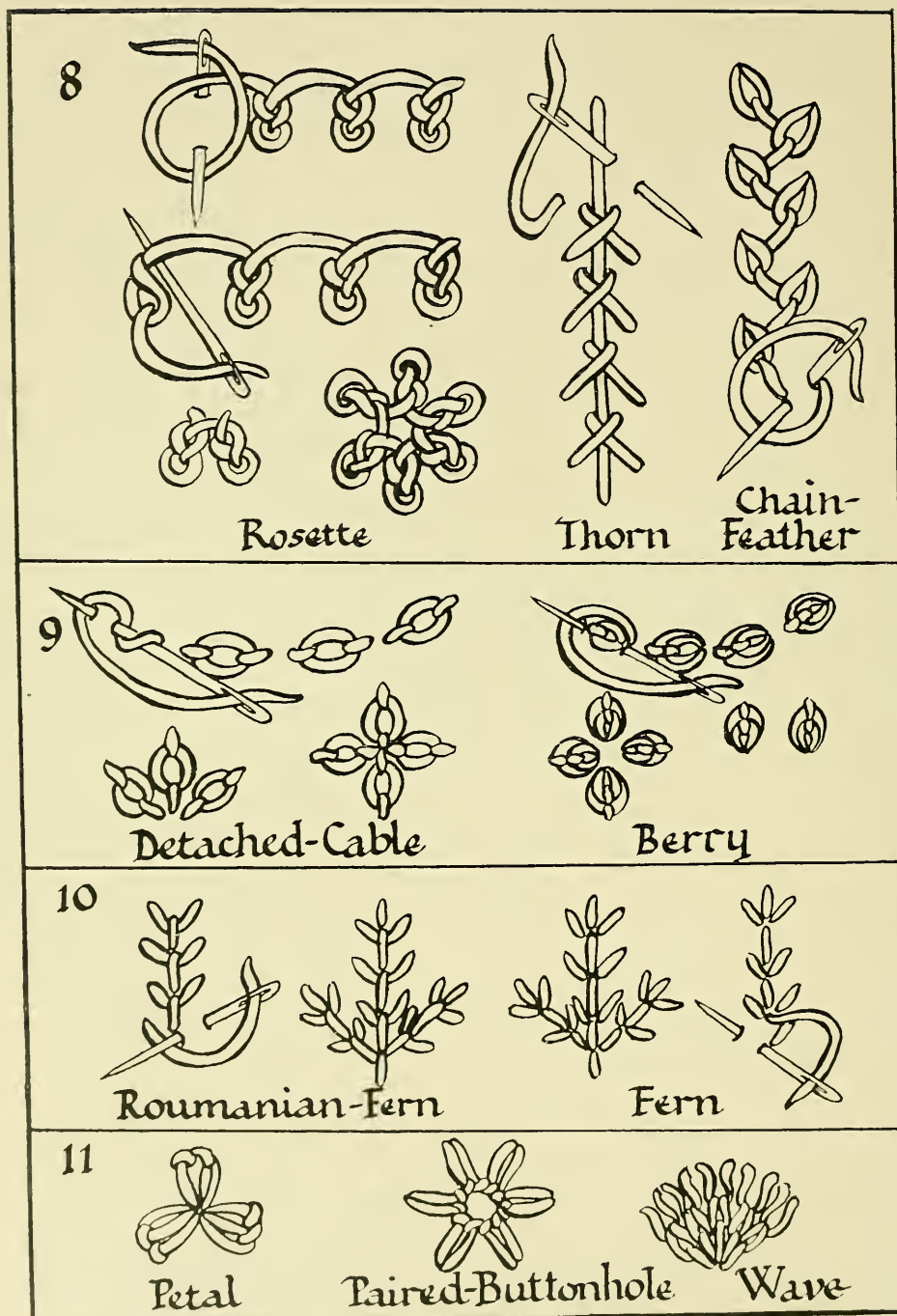


FIG. 8

produced with one twist only, when it should lie like a small bead flat on the material. In clusters for tiny berries or stamens it is useful, but for spot effects small cross, back, or detached-chain are often more practical. COUCHED-RUNNING, as used here, are rather long darning stitches tied down in the middle with small back stitches. WHIPPED STITCHES. These are examples of interesting effects produced by whipping or threading over familiar stitches with a contrasting colour. They include whipped chain, half-whipped chain, and three different ways of threading detached-chain. These all make firm lines for finishing edges and borders.

In *Simple Stitch Patterns* illustrations of the application of the patterns to garments and articles of household use were shown. It is not possible to include more illustrations here, but a few suggestions will be helpful to the worker.

House-scouring flannel or crash, which can be obtained at any of the furnishing stores, is an excellent hard-wearing material for mats, chairbacks, cushions, coverlets, coats, waistcoats, etc., and is most effectively decorated by these patterns. Its warm cream tone brings out the freshness of the gaily coloured wools with which they should be worked. It also washes well. Blazer flannel can now be obtained in many beautiful colours, and can be used where a coloured background is required. Coarse linen and cotton, natural and dyed, are all excellent, some of the peasant-woven fabrics being particularly suitable. The patterns have also been very effectively applied to the decoration of finer linens, cottons, woollens, muslins, and silks, but for these the coarse embroidery and knitting wools must be avoided and finer threads of wool, linen, silk, and cotton substituted with proportionately finer stitching.

Many reliable and well-known makes of knitting, crochet, and embroidery wool, linen, cotton, and silk threads are easily obtainable from Cox & Company, 99 New Oxford Street, London, W.C. ; also The Rosemary Crafts, Harborne, Birmingham, supply a large assortment of colours in penny skeins of coarse and fine embroidery wool convenient for samplers and class work.

Full explanations of colour arrangements used here are given in descriptive details (Chapter IV), but the worker is strongly advised to experiment fearlessly on her own initiative. The colour sense cannot be imparted, but can be helped and developed by experiment, practice, and the observation of colour in fine pieces of work and in nature.

IV

PLATES WITH DESCRIPTIVE DETAILS

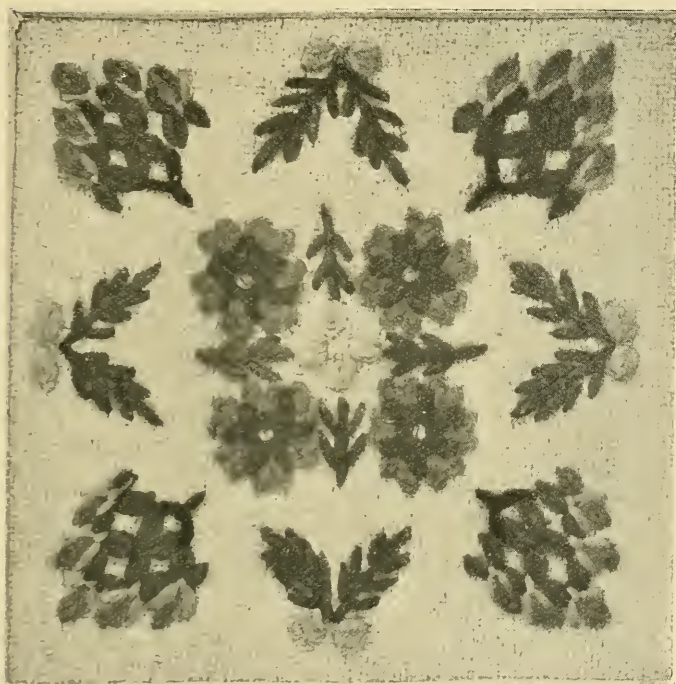
PLATE I

TWO MESH BORDERS AND A CIRCULAR GAUGE DESIGN IN WOOL ON COARSE FLANNEL

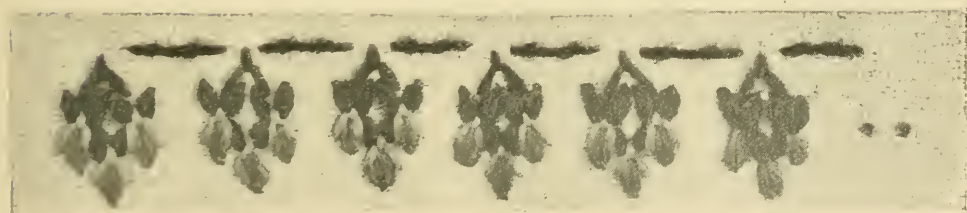
1. Mesh Plan No. 4. On lower points pairs of scarlet berry-stitches from which spring diagonally to upper points two green Roumanian-fern sprays.
2. Circular Gauge Plan No. 2. Round the centre point four scarlet berry-stitches at right angles, from these four green Roumanian-fern sprays to quarter points of second inner ring, on the four points between are blue rosette flowers of six petals, with pairs of mauve petals added between the blue petals—a cyclamen French-knot in the centre of each rosette flower. On quarter points of outer ring are pairs of scarlet berry-stitches from which spring Roumanian-fern sprays finishing on eight points of first inner ring. On the remaining four points of outer ring are “vetch” clusters. Begin the cluster with pairs of green detached-chain worked from the point inwards and repeated on either side; a second line of two pairs of detached-chain below and a third line of one pair makes a triangle of green detached-chain. From lower edges five mauve detached-chain are suspended, and a cyclamen fly-stitch above cups the mauve stitch, its small loop being taken through just above the junction of the pair of green detached-chain.
3. Mesh Plan No. 2. From each of the pairs of points upwards pairs of green detached-chain diagonally, one pair repeated below. From the base of these a mauve detached-chain is hung, and round each a cyclamen fly-stitch is worked upwards joining green detached-chain. A green fly-stitch makes the stem of the cluster, and between stems a black bar of coral-stitch (two knots) is placed.



I



2



3

PLATE II

FIVE MESH BORDERS AND FOUR WHIPPED STITCH EDGINGS IN COLOURED WOOLS ON COARSE FLANNEL

4. Mesh Plan No. 3. Mauve three tail-chain groups, reversed from point to point, the stitches worked in line but "tails" meeting on point, four jade-green detached-chain cross on "tails" with deep purple cross-stitch centre, and two deep purple detached-chain worked outwards where tail-chain meet.
5. Green detached-chain worked the length of a stitch apart, the stitches whipped with mauve from left to right in each direction.
6. Mesh Plan No. 3. Green three tail-chain groups reversed from point to point, side stitches shortened, black straight-stitch where tails meet and scarlet twisted-chain spiral on each side in space left by shortening of side stitches.
7. Scarlet detached-chain the length of a stitch apart, whipped with green alternately up and down forming an undulating line.
8. Mesh Plan No. 7. Blue detached-cable between point in each direction, alternate squares worked with four jade fly-stitches from links of cable-chain meeting in centre, orange straight-stitch from point to centre. This pattern also makes a good "all-over."
9. A line of blue chain whipped on one side only with orange.
10. Mesh Plan No. 9. Orange Roumanian-fern groups worked diagonally from point to point, a group of four detached-chain on alternate middle points, a single grey detached-chain on alternate points top and bottom inwards. Also a good "all-over."
11. Green detached-chain, the length of stitch apart, whipped with blue alternately up and down in each direction.
12. Mesh Plan No. 6. Jade cable-chain worked in two zigzag lines overlapping, one link between points, links filled with two cyclamen straight-stitches, and the bar between links crossed with a cyclamen straight-stitch.

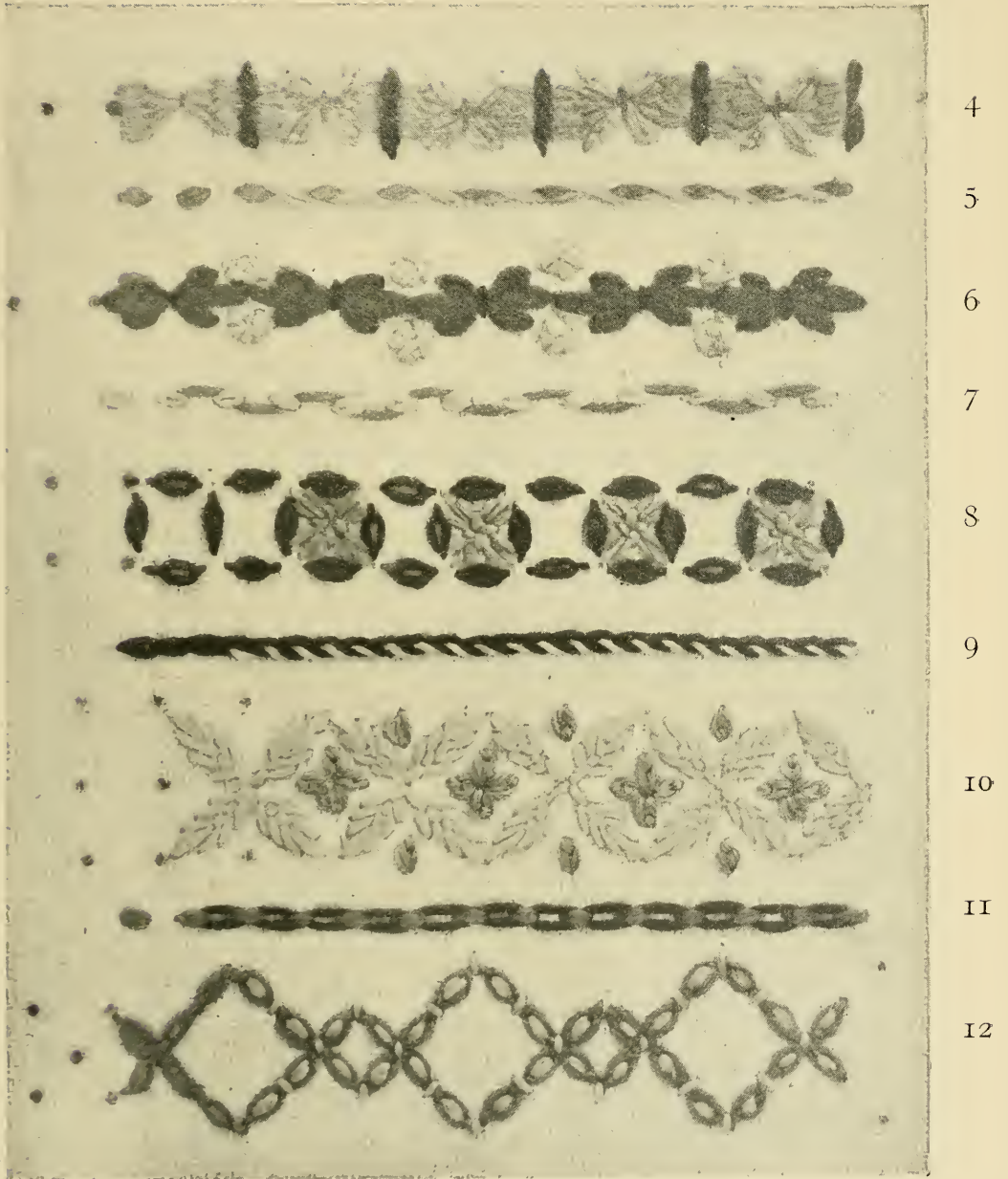
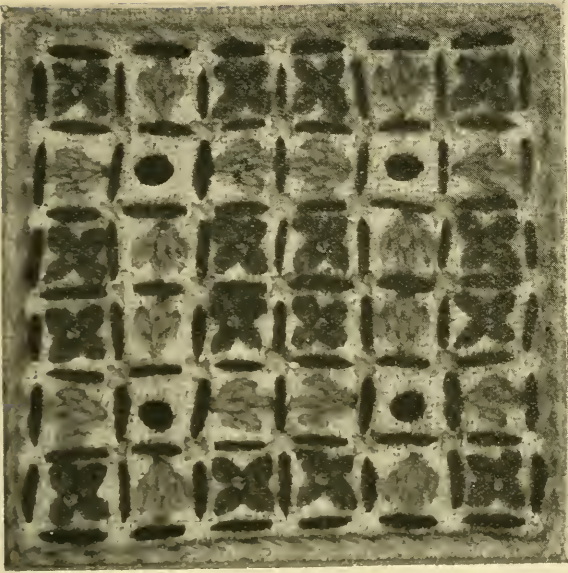


PLATE III

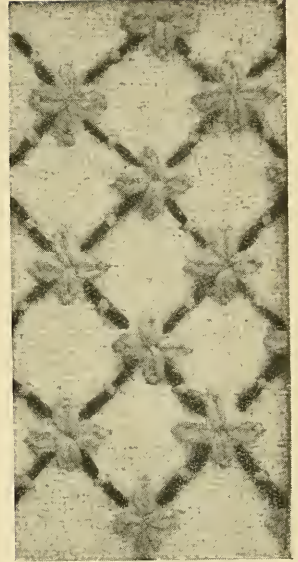
THREE MESH "ALL-OVER" PATTERNS IN COLOURED WOOLS ON COARSE FLANNEL

13. Mesh Plan No. 13. Threaded between points with blue running-stitch, cyclamen cross-stitch on point, each nine squares filled as follows : centre a black berry-stitch, corners a cross of four green detached-chain with scarlet French-knot in centre, the remaining four squares with scarlet three tail-chain groups, tails to centre. The four nines edged with scarlet running-stitch whipped with cyclamen.
14. Mesh Plan No. 12. Between points slate-blue running-stitch couched with pale-blue, a cross of four pale-blue detached-chain on points.
15. Mesh Plan No. 13. On alternate points in alternate rows pale and deep mauve crosses of detached-chain, joined in "drop repeats" with green fly-stitch to a cross of green detached-chain on points, rose detached-chain on intermediate points.

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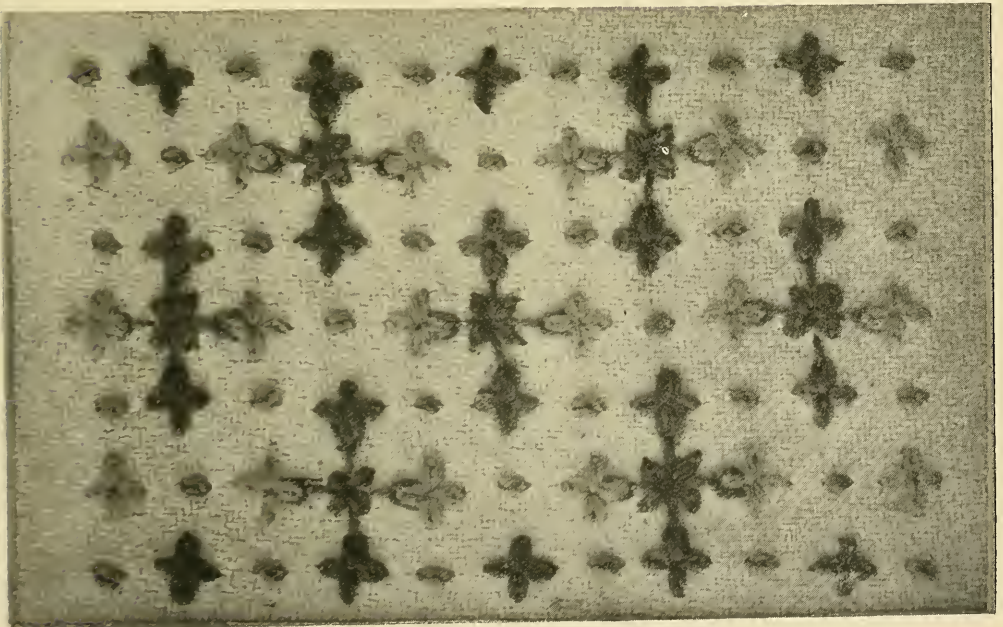


PLATE IV

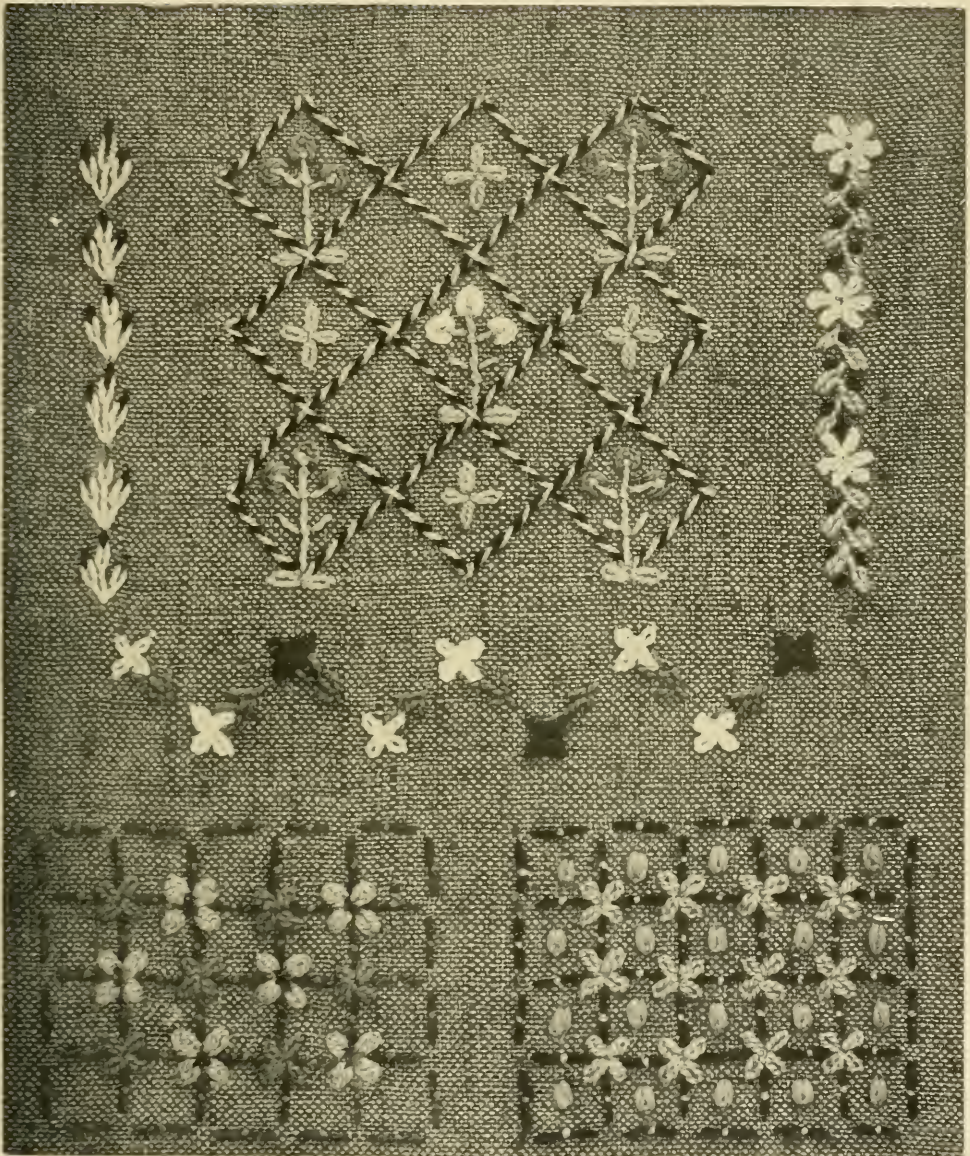
THREE MESH BORDERS AND THREE " ALL-OVER " PATTERNS IN WOOL ON BLUE LINEN

16. Mesh Plan No. 3. Groups of orange three tail-chain between points, a black straight-stitch in tip of each chain.
17. Mesh Plan No. 12. Mesh outlined in black running-stitch (four stitches to the mesh) whipped with pale jade. In alternate rows and alternate lines a jade coral-stitch spray alternating with a jade cross of four detached-chain. Intermediate diamonds blank. The coral sprays worked upwards from base of diamond. Begin with two detached-chain worked outward from under the diamond, the second knot in exact centre, the three upper knots spraying from this and nearly encircled by two stitches worked as berry-stitch in mauve, yellow, and cyclamen. Two small straight-stitches from first knot.
18. Mesh Plan No. 3. Flower of six coral-pink rosette-stitches worked on alternate points, spray of powder-blue chain-feather between rosettes, deep-blue French-knots between chain-feather stitches.
19. Mesh Plan No. 4. Flowers of four detached-chain in orange, blue, and yellow rotation worked on upper and lower points, two green fly-stitches on the diagonal line from point to point forming stems, and the first fly-stitch cupping one inside petal.
20. Mesh Plan No. 13. Blue running-stitch couched with jade from point to point, on alternate points a jade cross of four detached-chain which can be worked with the couching thread. Four mauve berry-stitches worked round alternate points upon which a black cross-stitch is placed.
21. Mesh Plan No. 13. Black running-stitch couched with golden-brown, and golden-brown crosses of detached-chain which can be worked with couching thread on all points. Scarlet berry-stitches in centre of each square always worked in one direction.

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PLATE V

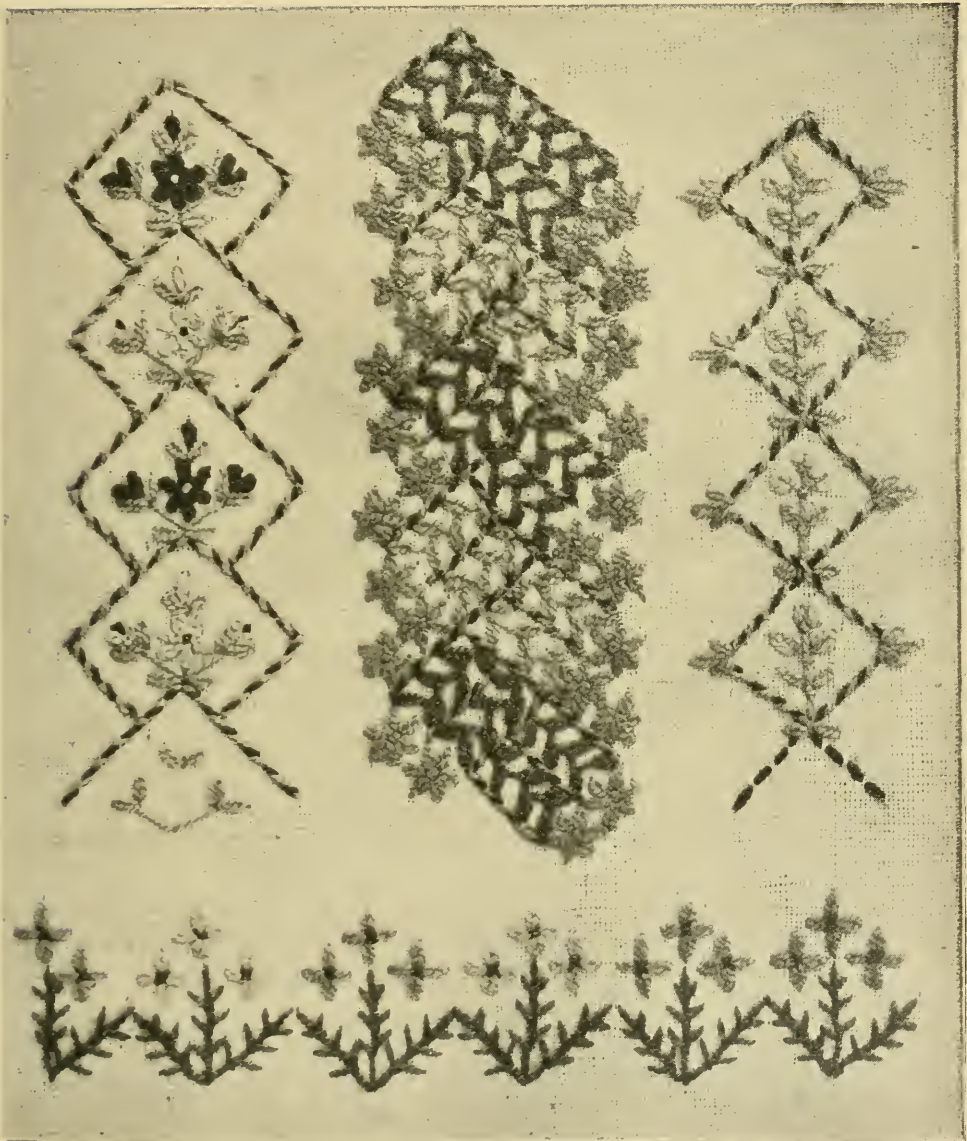
FOUR MESH BORDERS IN WOOL ON CREAM LINEN

22. Mesh Plan No. 8. Outlined in blue running-stitch whipped with pale jade. In each overlapping diamond a jade spray with rosette flowers and buds alternately in blue and coral-pink. Begin spray with upper pair of detached-chain on point, two pairs at right angles on side points being taken back to base with two straight-stitches, and finishing with a pair of detached-chain outwards on top of diamond below. The six petal rosette is on exact centre, side buds of two petals and top bud of one. On the pink flowers, black is used for centre French-knot and tiny straight-stitches in buds; on the blue flowers, orange is used.
23. Mesh Plan No. 11. Lines in deep blue running-stitch whipped with rose, filled with matching pairs of sprays of chain-feather alternately pale-blue and green. On outer edge three rose and mauve flowers alternately of six detached-chain with contrasting French-knot centre in rose and mauve.
24. Mesh Plan No. 5. Lines in black running-stitch, four stitches to a mesh, whipped with jade, and at outer points a group of three detached-chain (side stitches shortened), diamonds filled with a jade coral spray worked upwards from base of diamond. Begin with two detached-chain worked outwards under the diamonds, the second knot in exact centre, the three upper knots spraying from this and nearly encircled by berry-stitches in yellow and orange in alternate diamonds. Two detached-chain on either side of first knot.
25. Mesh Plan No. 5. Three flowers of four detached-chain on each top centre and two side points, from base point two sprays of green thorn-stitch diagonally and one centre. The rotation of colour of flowers on each spray is jade, coral-pink, pale-blue, orange, mauve, and rose, with cross-stitch of dark-blue in centre of each flower.

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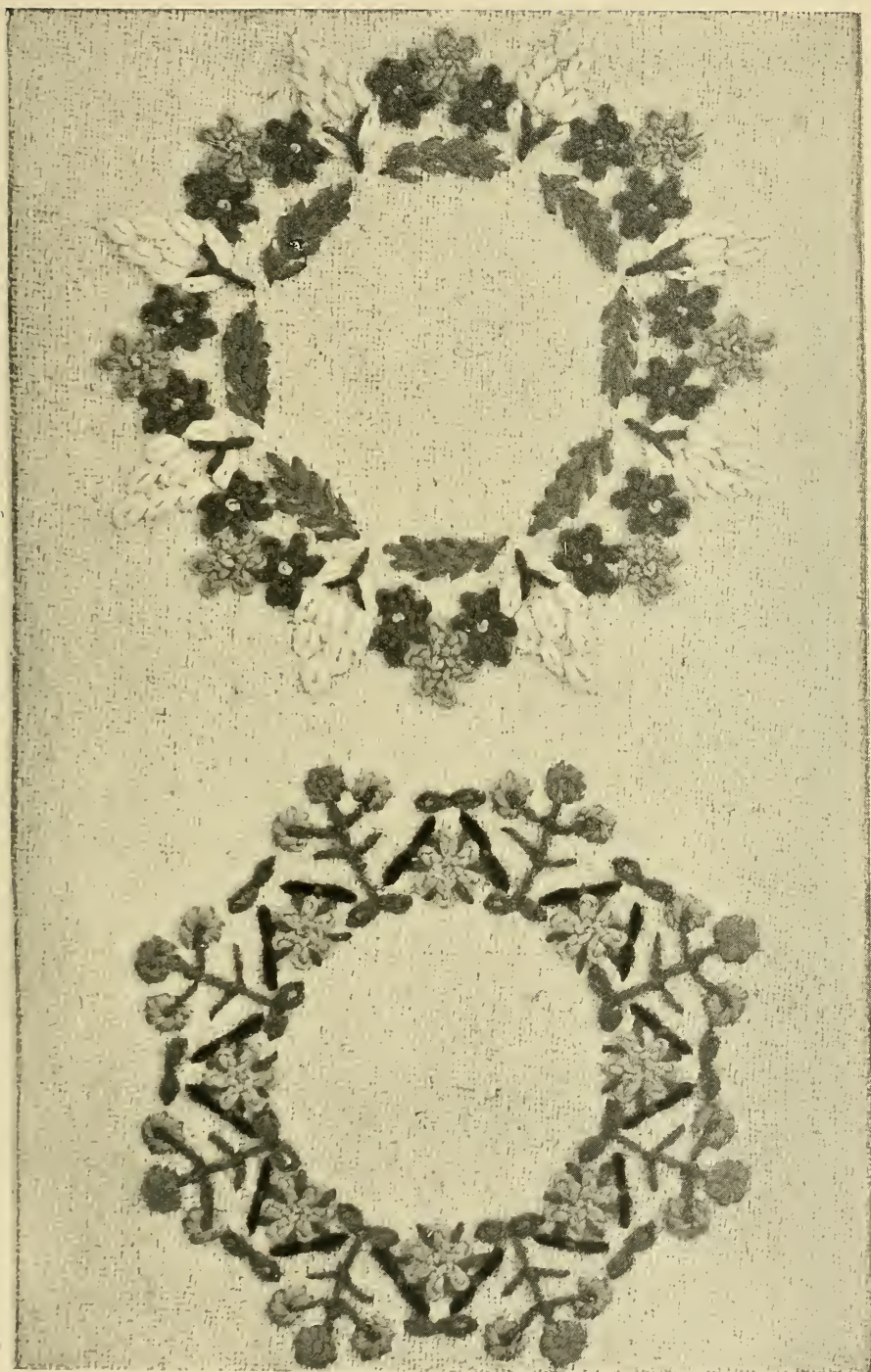


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PLATE VI

TWO RING PATTERNS IN WOOL ON COARSE FLANNEL

26. Circular Gauge Plan 1. Alternate "laburnum" clusters in yellow and orange on eight alternate points on outer ring. For this cluster the middle stitch of the three detached-chain in line is the "key" stitch and worked on the point, five other detached-chain grouped to a point outwards, finishing with two top or inside stitches. Clusters of three mauve rosette flowers on remaining eight points on outer ring. The edge of inside petal of middle mauve rosette is on the point, and the centres of two side rosettes are level with it. These have orange French-knots in centre, and the two side flowers are in deeper mauve. A green fly-stitch forms a stem for laburnum, and green sprays of Roumanian-fern connect these, forming an inner ring.
27. Circular Gauge Plan 5. Thread black running-stitch from points on first inner ring to alternate points on outer ring as a base line. Green coral-knot spray as No. 17, second knot coming on alternate outer points, the three upper knots nearly encircled by small twisted-chain stitches, centre one in deep mauve, side knots in pale mauve. Couch black with green while working from spray to spray, making also two green detached-chain on inner and outer points. In the inner angles a rosette six-petal flower in cyclamen with six mauve straight-stitches between petals.



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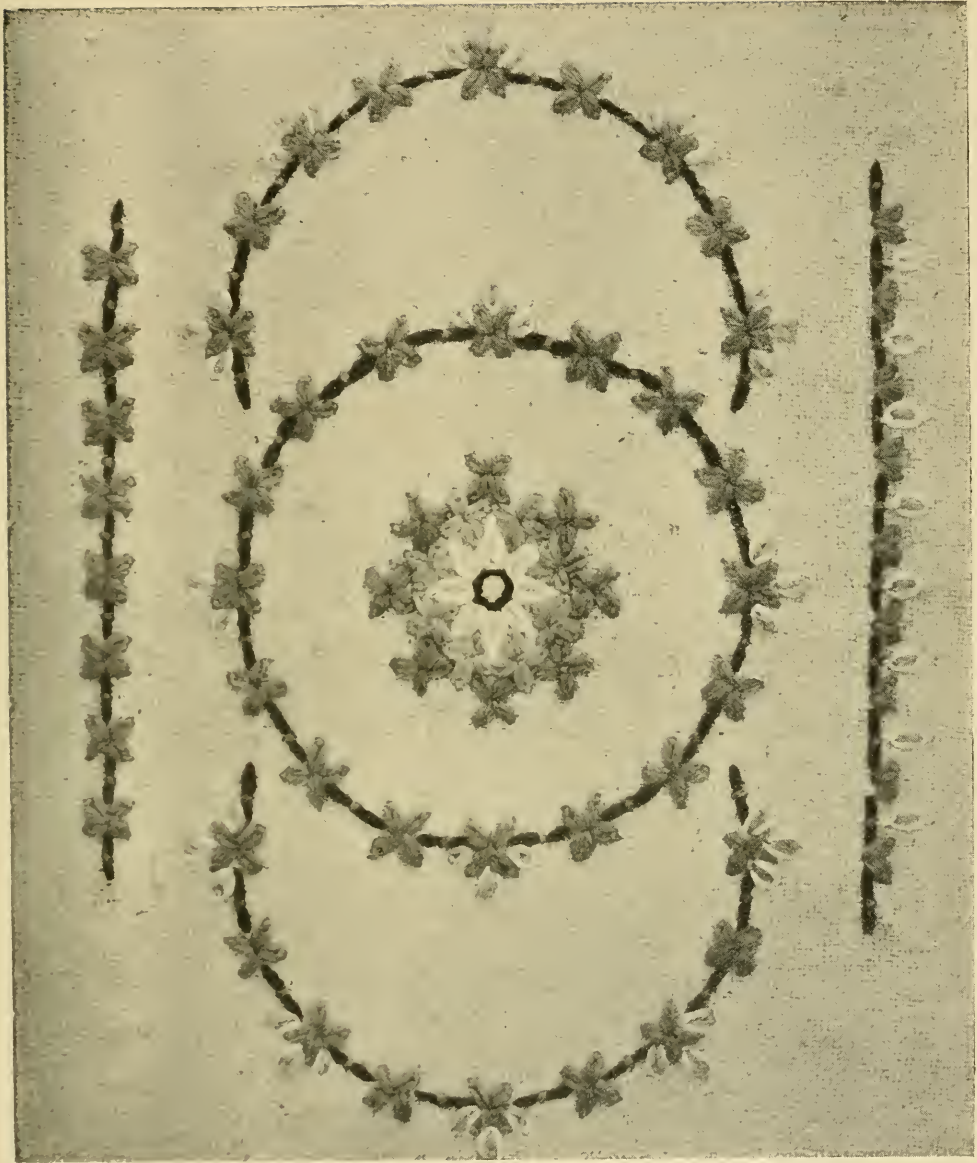
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PLATE VII

TWO MESH BORDERS, A THREE CIRCLE DESIGN, AND A SMALL POINT PATTERN IN CENTRE

28. Mesh Plan No. 3. Black running thread between points couched with jade and a cross of jade four detached-chain on points.
29. Mesh Plan No. 3. Black running thread couched between points with jade pairs of detached-chain outwards on points. Between points at right angles a detached-cable in yellow, with two orange straight-stitches in links.
30. Circular Gauge Plan No. 1. The middle circle threaded with black running-stitch between points on outer ring, couched with jade, and a cross of four jade detached-chain on points. At quarters three berry-stitches—outer stitch yellow, inner stitch orange—added to jade cross. On side crescents berry-stitches placed on alternate jade crosses.
31. Small Point Pattern. Eight yellow detached-cable radiated from centre point, orange crosses of four detached-chain between detached-cable stitches, and squares of four jade detached-chain on outer edge. Small ring of black back-stitch holds down inner bars of cable.

28



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30 AND 31

PLATE VIII

A MESH BORDER AND A THREE CIRCLE DESIGN IN WOOL ON FLANNEL

32. Mesh Plan No. 3. A sage-green group of three tail-chain from point to point in alternate spaces (side stitches shortened). In remaining spaces a six-petal flower alternately blue and mauve in petal-stitch. The radiation of the petals can be regulated by making two directly at right angles, the other four following the angle of the green stitches.
33. Circular Gauge Plan No. 7. Worked with sprays and crescents from Border 32, using points on outer ring as mesh points and reversing direction of tail-chain groups at outside points. A small point pattern of four green groups of three tail-chain, tails outwards, linking the circles.

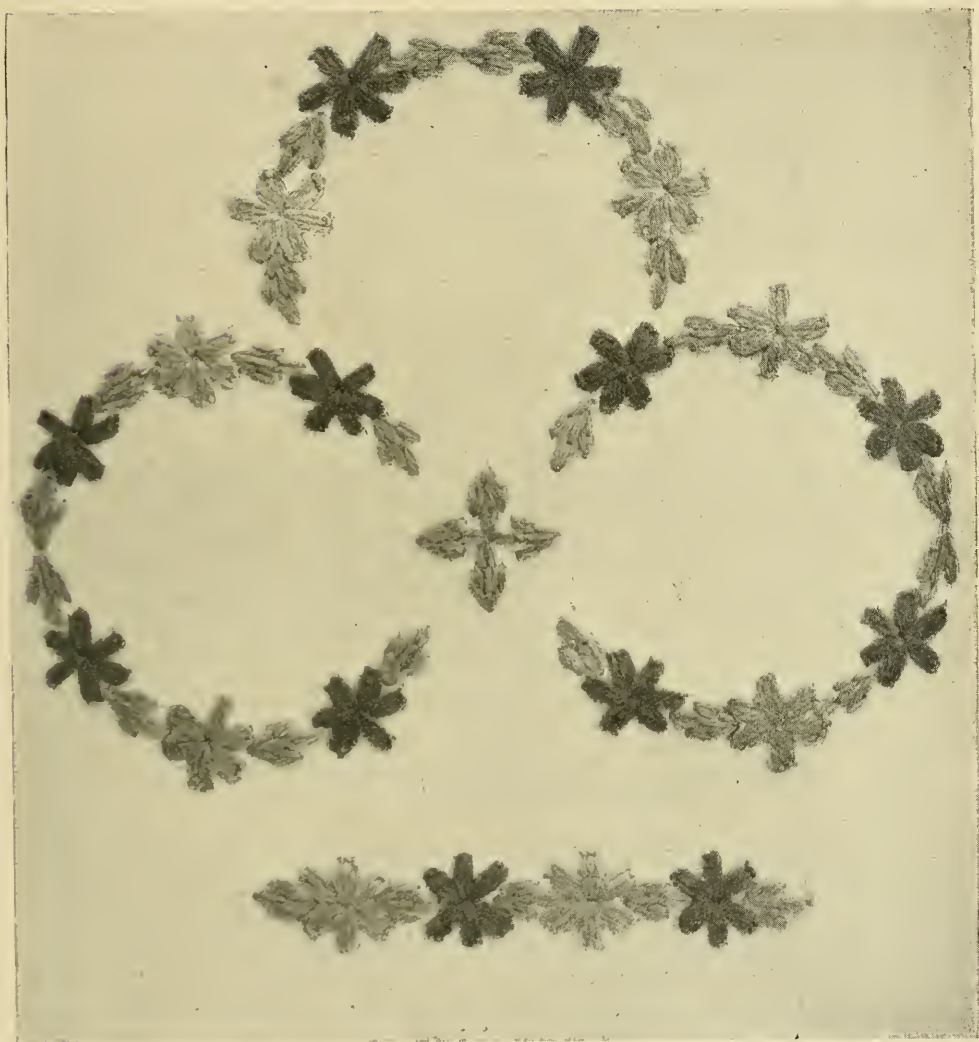


PLATE IX

A MESH BORDER AND AN EIGHT CIRCLE DESIGN IN WOOL ON FLANNEL

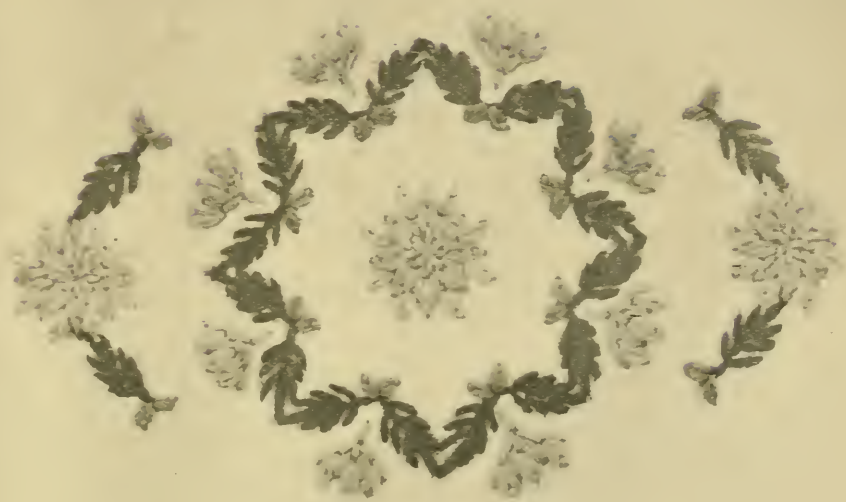
34. Mesh Plan No. 3. A sage-green detached-cable between points ; on alternate points a sage-green group of three tail-chain upwards (side stitches shortened), between tail-chain groups, flowers of six detached-chain in cyclamen mauve and blue rotation. A small straight-stitch in corresponding colour in the tip of each tail-chain.
35. Circular Gauge Plan No. 6. Border 34 worked on sections of circles, using points on outer ring as mesh points. Colours used in blue mauve cyclamen, cyclamen blue mauve rotation.



PLATE X

A MESH BORDER, A MESH UNIT, A RING DESIGN, AND A COMBINED CIRCLE DESIGN IN WOOL ON COARSE FLANNEL

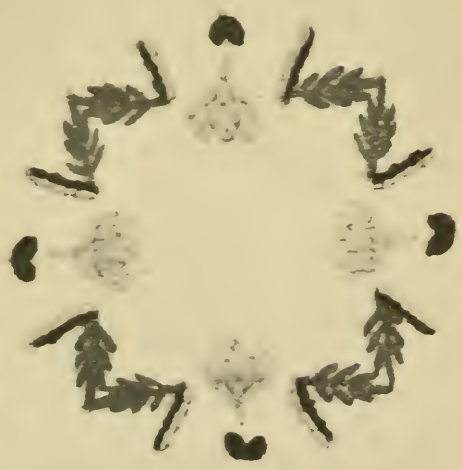
36. Mesh Plan No. 10. Blue Roumanian-fern sprays worked diagonally from lower point to upper with a "pine" cluster between sprays. For the cluster on upper point a fawn detached-chain with one on each side in line with it ; three orange fly-stitches "cup" these, their "tails" meeting in a point below, the cluster being finished with orange straight-stitch.
37. Mesh Plan No. 14. A cross of four blue Roumanian-fern sprays worked outwards from centre point with a "pine" cluster in fawn and orange worked in each angle.
38. Circular Gauge Plan No. 5. A pair of Roumanian-fern stitch sprays meet at quarter points on outer ring ; these spring from eight points on first inner ring, and eight double bars of black and orange coral-stitch begin at same points and finish at opposite points on outer ring. On remaining four points are pairs of black detached-chain from which spring four "pine" clusters towards centre.
39. Circular Gauge Plan No. 3. On the first inner ring diagonally from eight points eight pairs of blue Roumanian-fern sprays, at their junctions eight pairs of jade detached-chain, on eight points of outer ring "pine" clusters in fawn and orange. Eight orange detached-chain radiate from centre point with fawn detached-chain between stitches on outside edge. This round motif is repeated between sprays of Roumanian-fern on semicircle to right and left of circle, and pairs of jade detached-chain finish ends of semicircle.



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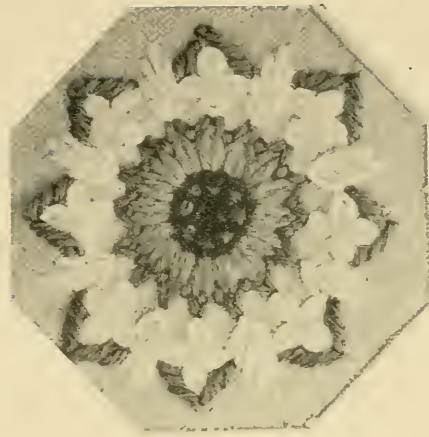
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PLATE XI

FOUR POINT DESIGNS IN WOOL ON COARSE FLANNEL

These patterns are radiated from single centre points without the gauge, but the two inner rings of the gauge can be used for planning.

40. Mauve buttonhole-wheel long and short, from a point, the short stitches threaded twice with blue, pale-mauve detached-chain circle edged with a blue fly-stitch inwards between detached-chain stitches. Over eight points a cross of yellow four detached-chain with yellow straight-stitches in the links and eight yellow Roumanian-fern sprays over the other points. Over yellow crosses two bars of blue twisted-chain, the bars meeting diagonally.
41. A spiral of green twisted-chain, surrounded by a ring of deep orange buttonhole, with pale-orange detached-chain round the buttonhole. On the outside edge eight groups of three green detached-chain (side stitch shortened) alternating with deep orange spirals of twisted-chain, the spirals again edged on the outside with two crescents of pale-orange twisted-chain.
42. From the point a radiation of eight green detached-cable, two cyclamen straight-stitches in each link, over each link a blue fly-stitch, tail outwards, and between links a blue fly-stitch, tail inwards. On the eight fly-stitches a green Roumanian-fern spray worked outwards, the sprays connected with green thread running under the blue tail-chain. Between Roumanian-fern sprays a mauve group of tail-chain, tails meeting, and framed with two cyclamen crescents of twisted-chain.
43. Eight blue detached-chain, the small tying-down stitch of the chain threaded with black; from each blue detached-chain groups of three fawn detached-chain (side stitches shortened) threaded with blue, and from centre stitch of each group another group of three blue detached-chain. Between groups a crescent of orange twisted-chain worked close up to the blue threaded line and from this a group of five yellow tail-chain, tails meeting on outside edge.



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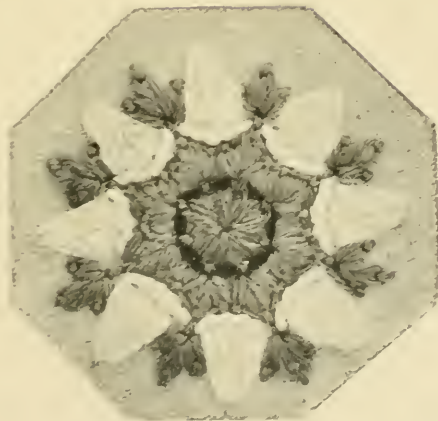


PLATE XII

A POINT DESIGN AND A BORDER BASED ON CABLE-CHAIN

This design is radiated from a single centre point without the circular gauge, but the gauge will give points for plan if required.

44. A pale-mauve buttonhole wheel, long and short, worked from a point and threaded twice with yellow; round this a ring of deep-mauve buttonhole, long and short, threaded twice with cyclamen, at eight points a jade group of three detached-chain (side stitches shortened) and a ring of jade Cretan-stitch, worked to points between jade detached-chain groups. Blue round groups of eight detached-chain stitches worked in eight spaces between the Cretan ring and the jade detached-chain groups, the loops of the two top diagonal stitches couching the Cretan-stitch. On the eight outside points of Cretan-stitch again a group of jade three detached-chain (side stitches shortened) and to the inside points of Cretan ring a group of five cyclamen tail-chain, tails meeting in a point. This point is nearly encircled with jade buttonhole, long and short, and round the jade three detached-chain groups are fitted pale-mauve six detached-chain flowers with yellow French-knot centre.
45. Based on a line of jade cable. A jade straight-stitch worked above each link, terminating alternately in fly-stitch; on every sixth stitch a group of three jade tail-chain carrying three pale-mauve six detached-chain flowers with yellow French-knot centres. On three intermediate straight-stitches a single blue detached-chain with groups of three pale-mauve detached-chain on jade fly-stitch. The cable line bars crossed with cyclamen straight-stitches and the links filled with two blue straight-stitches.

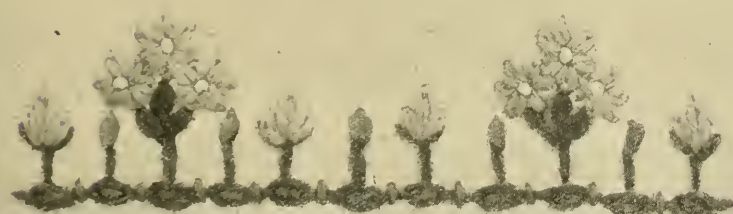
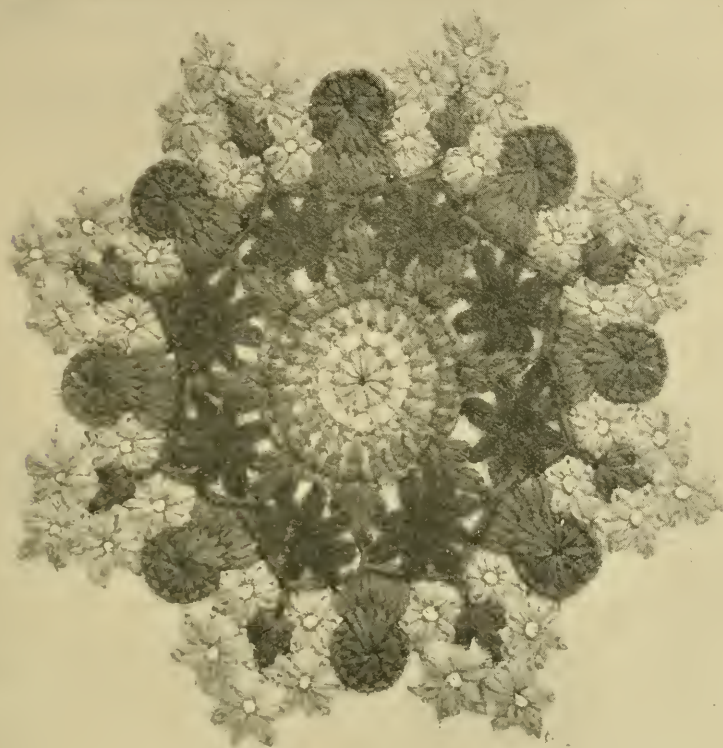


PLATE XIII

(See *Frontispiece*)

THIRTY FLORAL MOTIFS IN TWISTED CROCHET WOOL ON CREAM LINEN

The floral examples on this plate are given as suggestions for motifs to be worked into groups, borders, and patterns. Each one is worked on a geometrical construction or from the construction of the stitches, and in no case is a drawing necessary. The colour and form of most of them are impressions of wild flowers. It has been necessary to limit the descriptive details to the colours and the names of the stitches used, but study of the plate should make the working clear.

46. Three scarlet berry-stitches. 47. Orange buttonhole, knot centre, and green fern stem. 48. Green coral stem, detached-chain, and fly-stitches, with flowers of orange and red detached-chain. 49. Green detached-chain leaves, flowers of cyclamen, and mauve detached-chain and fly-stitch stems. 50. Crimson coral stem, green fly-stitch, and cyclamen detached-chain florets. 51. Green coral stem, fly-stitch, and detached-chain, with flowers of yellow fly-stitch and orange detached-chain. 52. Green fly-stitch stem, pale-blue detached-chain flowers, orange cross-stitch centre and deep-blue detached-chain buds. 53. Jade detached-chain leaves and fly-stitch stem, flowers of mauve petal-stitch and blue fly-stitch. 54. Deep-blue petal-stitch, green detached-chain leaves. 55. Yellow detached-chain, jade fly-stitch stem. 56. Mauve detached-chain flower with orange knot centre, green tail-chain and cable. 57. Crimson paired-buttonhole circle. 58. Mauve detached-chain flower, green fly-stitch stem. 59. Green thorn-stitch stem, graduated pink flowers of twisted-chain spirals. 60. Stem of green fern-stitch flower of green tail-chain with orange wave-stitch edging. 61. Green chain-feather and cyclamen French-knots. 62. Green thorn-stitch stem, crimson buttonhole, green coral ring and blue French-knot centre. 63. Orange coral knot rings with green detached-chain leaves. 64. Green fern-stitch and detached-chain, flowers scarlet detached-chain with black French-knot centres. 65. Green coral and detached-chain, flower yellow cable with orange straight-stitches and twisted-chain buds. 66. Green coral, detached-chain and fly-stitch, mauve detached-chain buds and flowers with yellow straight-stitch centres. 67. Jade fern-stitch, straight-stitch, and laid-stitch leaves, flowers pale and mid-blue detached-chain. 68. Green fern-stitch, tail-chain and fly-stitch, flowers pale and mid-pink tail-chain and detached-chain. 69. Pink detached-chain round green twisted-chain spiral. 70. Green detached-chain, blue buttonhole, and mauve detached-chain. 71. Gold-brown detached-chain and coral, orange rosette, scarlet straight-stitches and berry-stitches. 72. Green coral and detached-chain, mauve tail and cyclamen detached-chain. 73. Trefoil of green petal-stitch. 74. Jade detached-chain and straight-stitch, blue rosette flower and buds, pink knot centres. 75. Green Roumanian-fern and scarlet berries.

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